

Property of
Edwin H. Lemare



ORIGINAL
COMPOSITIONS

FOR THE

Property of
Edwin H. Lemare

ORGAN

No. 20.

IMPROMPTU IN A.

Edwin H. Lemare.

LONDON
Novello & Co., Ltd.

Price 1/6 net.

Original Compositions for the Organ

BY

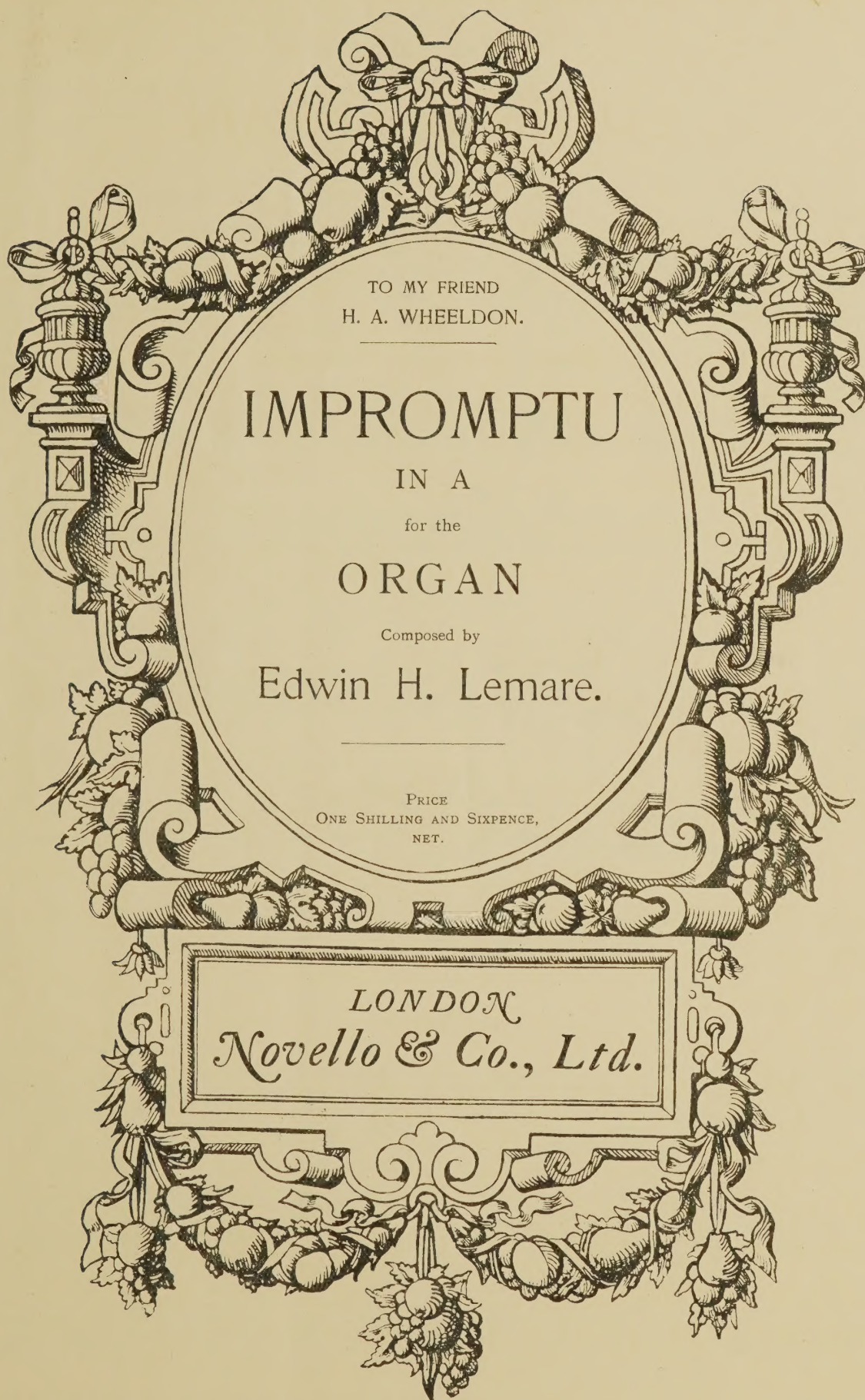
EDWIN H. LEMARE.

								S.	D.
1.	PASTORALE, No. 1, in E	....	....	....	....	....	....	1	6
2.	ANDANTINO, in D flat	....	....	....	....	....	....	1	6
3.	ELEGY in G	....	....	....	....	....	....	1	6
4.	CONCERT FANTASIA on the tune "Hanover"	....	....	....	....	....	....	3	0
5.	GAVOTTE MODERNE in A flat	....	....	....	....	....	....	1	6
6.	REVERIE in E flat	....	....	....	....	....	....	2	0
7.	SYMPHONY, No. 1, in G minor	....	....	....	....	....	....	5	0
8.	INTERMEZZO in B flat	....	....	....	....	....	....	1	6
9.	ANDANTE CANTABILE in F	....	....	....	....	....	....	1	6
10.	MEDITATION in D flat	....	....	....	....	....	....	1	6
11.	NOCTURNE in B minor	....	....	....	....	....	....	2	0
12.	CONTEMPLATION	....	....	....	....	....	....	2	0
13.	BERCEUSE in D	....	....	....	....	....	....	1	6
14.	RHAPSODY in C minor	....	....	....	....	....	....	2	0
15.	CHANSON D'ÉTÉ	....	....	....	....	....	....	1	6
16.	CAPRICE ORIENTALE	....	....	....	....	....	....	1	6
17.	CANTIQUE D'AMOUR	....	....	....	....	....	....	1	6
18.	FANTAISIE FUGUE	....	....	....	....	....	....	2	0
19.	MADRIGAL	....	....	....	....	....	....	1	6
20.	IMPROMPTU IN A	....	....	....	....	....	....	1	6
21.	SYMPHONY, No. 2, in D Minor (<i>in the Press.</i>)								

ROMANCE in D flat (in the RECITAL SERIES edited by E. H. LEMARE)	....	2	0
MARCHE SOLENNELLE	ditto ditto	2	6
ALLEGRETTO in B minor	ditto ditto	2	0
CHANT SANS PAROLES	ditto ditto	2	0
SECOND ANDANTINO in D flat	ditto ditto	1	6

LONDON: NOVELLO AND COMPANY, LIMITED
AND
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To C.S.B. P. 12.9.06.
an. 7.
Feb. 15. 1906.



To my friend ~~XXXXXXXXXX~~

IMPROMPTU.*

III. Swell. (V. Celeste & Lieblich 8 ft.)
I. Choir. (Gamba & Lieblich 8 ft.) - III.
Pedal. (soft 16 ft.)

Andante con moto. ♩ = 76.

Edwin H. Lemare.

MANUAL.

sf *sempre legato* *pp* *rit.*

PEDAL.

a tempo

* Copied down from an Improvisation recorded in a Phonograph in 1895.

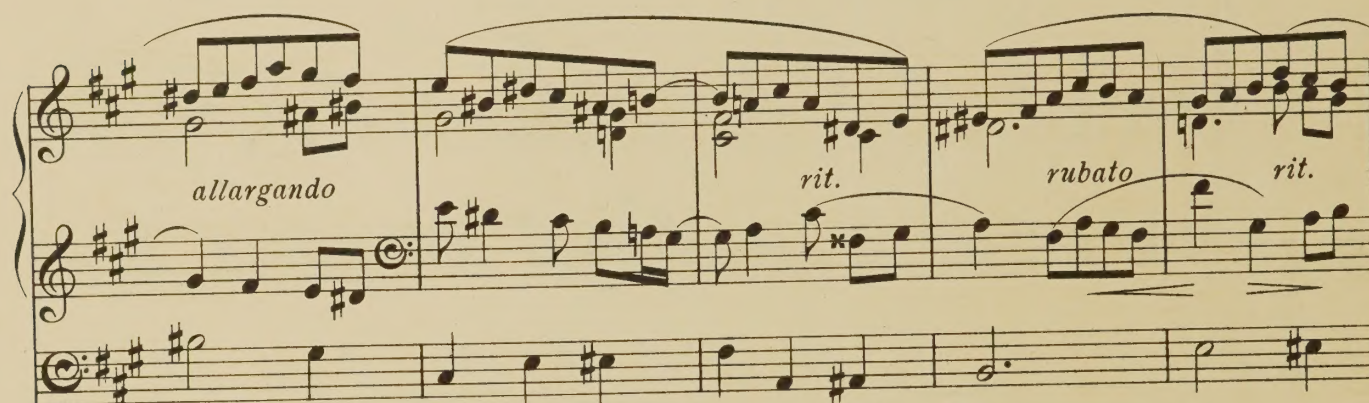
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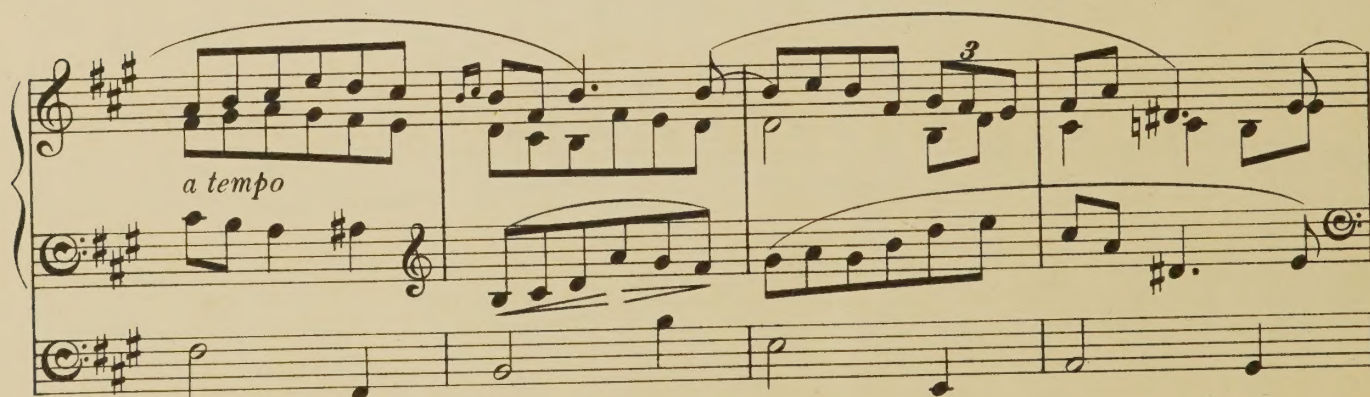
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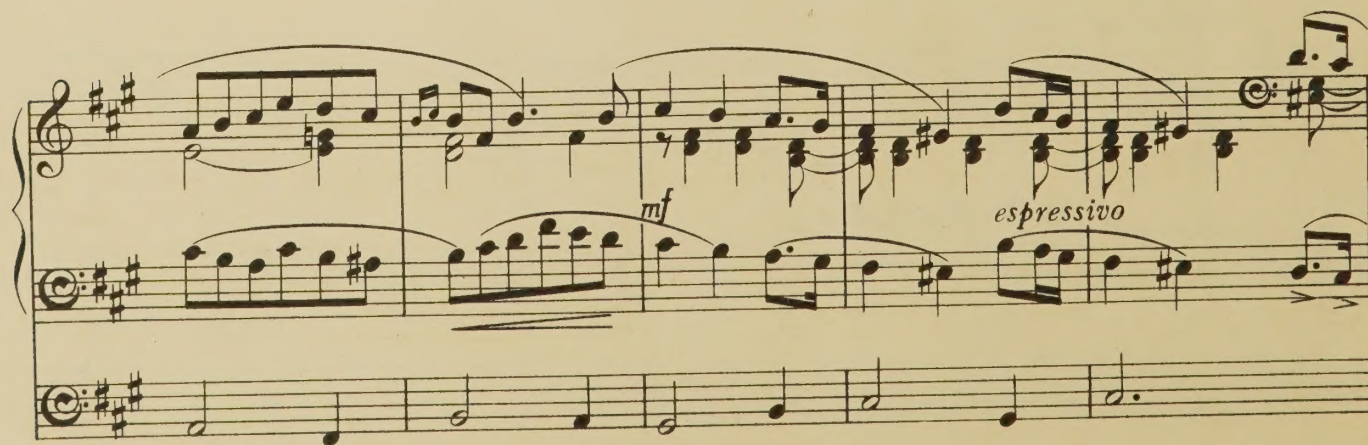
First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano (p) and features a crescendo (cresc.) marking. The notation includes a grand staff with treble and bass clefs, and a separate bass line at the bottom.



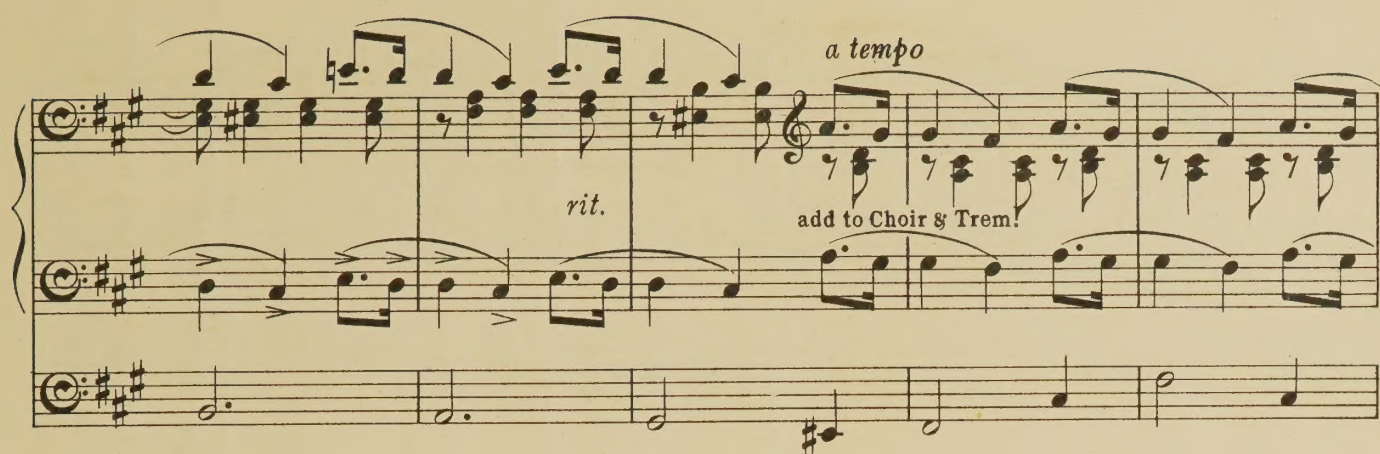
Second system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano (p) and features a series of tempo markings: *allargando*, *rit.*, *rubato*, and *rit.*. The notation includes a grand staff with treble and bass clefs, and a separate bass line at the bottom.



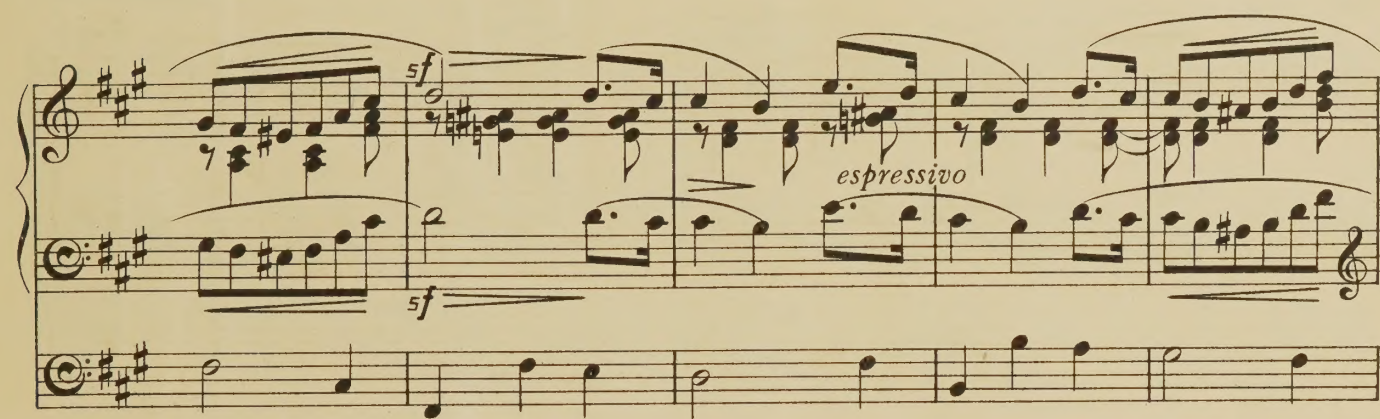
Third system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano (p) and features a tempo marking: *a tempo*. The notation includes a grand staff with treble and bass clefs, and a separate bass line at the bottom.



Fourth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano (p) and features a mezzo-forte (*mf*) dynamic marking and an *espressivo* marking. The notation includes a grand staff with treble and bass clefs, and a separate bass line at the bottom.



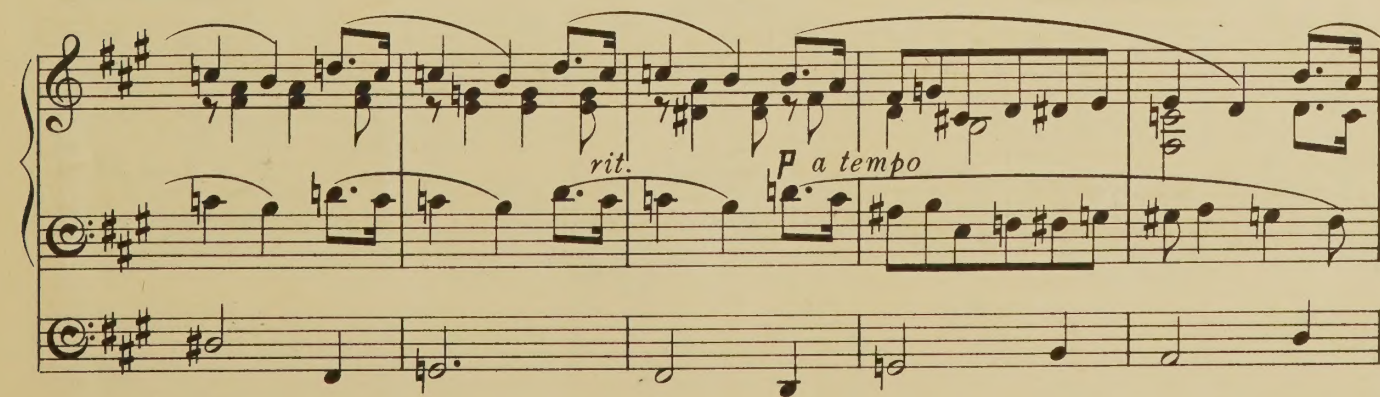
First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a key signature of three sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of three sharps, containing a single melodic line. Performance markings include *a tempo* above the top staff, *rit.* above the middle staff, and *add to Choir & Trem.* below the middle staff.



Second system of musical notation. The top staff is in treble clef with a key signature of three sharps, featuring a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with a key signature of three sharps, featuring a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of three sharps, featuring a single melodic line. Performance markings include *sf* (fortissimo) above the top staff, *espressivo* above the middle staff, and *sf* below the middle staff.



Third system of musical notation. The top staff is in treble clef with a key signature of three sharps, featuring a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with a key signature of three sharps, featuring a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of three sharps, featuring a single melodic line. Performance markings include *sf* above the top staff, *ff* (fortissimo) below the middle staff, *espressivo* above the middle staff, and *rubato* above the middle staff.



Fourth system of musical notation. The top staff is in treble clef with a key signature of three sharps, featuring a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with a key signature of three sharps, featuring a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of three sharps, featuring a single melodic line. Performance markings include *rit.* above the middle staff, *p* (piano) below the middle staff, and *a tempo* below the middle staff.




First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass line. The key signature is three sharps (F#, C#, G#). The music consists of flowing sixteenth-note passages in the upper staves and a more rhythmic bass line.



Second system of musical notation, continuing the piece. It includes a grand staff and a bass line. The key signature remains three sharps. A crescendo marking (*cresc.*) is present, along with Roman numerals III and I indicating specific measures or sections.



Third system of musical notation, featuring a grand staff and a bass line. The key signature is three sharps. The music is marked with *f* (forte), *stringendo* (increasing tempo), and *rit. e dim.* (ritardando and diminuendo).



Fourth system of musical notation, featuring a grand staff and a bass line. The key signature is three sharps. The music is marked with *a tempo* and *espressivo*. A triplet of eighth notes is indicated by a '3' over the notes.

First system of musical notation. The top staff (treble clef) contains a melodic line with various ornaments and slurs. The middle staff (bass clef) contains a bass line. The bottom staff (bass clef) contains a bass line. The key signature is one sharp (F#). The tempo markings *rit.* and *a tempo* are present.

Second system of musical notation. The top staff (treble clef) contains a melodic line with various ornaments and slurs. The middle staff (bass clef) contains a bass line. The bottom staff (bass clef) contains a bass line. The key signature is one sharp (F#). The tempo markings *cres*, *- cen*, *- do*, and *f* are present. The marking *soft 32 ft* is also present.

Third system of musical notation. The top staff (treble clef) contains a melodic line with various ornaments and slurs. The middle staff (bass clef) contains a bass line. The bottom staff (bass clef) contains a bass line. The key signature is one sharp (F#). The tempo markings *III ff accel.*, *rit.*, *dim.*, and *rubato* are present.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with various ornaments and slurs. The middle staff (bass clef) contains a bass line. The bottom staff (bass clef) contains a bass line. The key signature is one sharp (F#). The tempo markings *rit. p*, *a tempo*, *III morendo*, *PP*, and *I* are present. The marking *32 ft in.* is also present.

* Only to be played if there is a very soft 16 ft on Pedal Organ.

Old English Organ Music.

EDITED BY

JOHN E. WEST.

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THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

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J. W.

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